

J.S. Bach
Cantata No. 35
Geist und Seele wird verwirret

1. Sinfonia

Ob. I, II
Taille
Viol. I, II
Va.
Org. obl.
Continuo

4

7

10

13

mf

cresc.

p

f

R.H.

J.S. Bach - Church Cantatas BWV 35

This musical score is for J.S. Bach's Church Cantata BWV 35, measures 16 through 31. The score is written for a grand piano (piano and bass staves) and is in the key of B-flat major (two flats). The time signature is 4/4.

The score is divided into six systems, each containing two staves (treble and bass). The measures are numbered 16, 19, 22, 25, 28, and 31. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key features of the score include:

- Measure 16:** Starts with a piano (*p*) dynamic. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth notes.
- Measure 19:** Continues the complex texture. The right hand has a melodic line with many accidentals. The left hand has a more rhythmic bass line.
- Measure 22:** Marked with a forte (*f*) dynamic. The right hand has a more melodic, less complex line. The left hand has a steady bass line.
- Measure 25:** Continues the melodic development in the right hand. The left hand has a steady bass line.
- Measure 28:** The right hand has a more complex, flowing melody. The left hand has a steady bass line.
- Measure 31:** The final measure shown. The right hand has a complex, flowing melody. The left hand has a steady bass line.

The score is a high-quality musical transcription, likely from a printed edition, showing the intricate details of Bach's composition.

J.S. Bach - Church Cantatas BWV 35

This musical score is for J.S. Bach's Church Cantata BWV 35, measures 34 through 47. The score is written for a single melodic line (likely a vocal or flute) and a keyboard accompaniment (piano or organ). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

The score is divided into systems, with measure numbers 34, 37, 39II, 42, 44III, and 47 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key features of the score include:

- Measure 34:** Starts with a treble clef and a key signature of one flat. The melody begins with a series of eighth notes, followed by a half note. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.
- Measure 37:** The melody continues with a series of eighth notes. The keyboard accompaniment features a more complex pattern with sixteenth notes in the right hand.
- Measure 39II:** The melody is marked with a forte (*f*) dynamic. The keyboard accompaniment continues with a steady eighth-note pattern.
- Measure 42:** The melody features a series of eighth notes. The keyboard accompaniment includes a half note in the right hand and a steady eighth-note pattern in the left hand.
- Measure 44III:** The melody is marked with a forte (*f*) dynamic. The keyboard accompaniment continues with a steady eighth-note pattern.
- Measure 47:** The melody is marked with a forte (*f*) dynamic. The keyboard accompaniment includes a half note in the right hand and a steady eighth-note pattern in the left hand.

The score concludes with a final measure (47) featuring a half note in the right hand and a steady eighth-note pattern in the left hand.

50

Measures 50-51. Treble and bass staves. Treble staff has a piano (p) marking. The music is in G minor, 3/4 time.

52II

Measures 52-54. Treble and bass staves. The music continues in G minor, 3/4 time.

55

Measures 55-56. Treble and bass staves. The music continues in G minor, 3/4 time.

57II

Measures 57-59. Treble and bass staves. The music continues in G minor, 3/4 time.

60 D

Measures 60-61. Treble and bass staves. The music continues in G minor, 3/4 time.

62II

Measures 62-64. Treble and bass staves. The music continues in G minor, 3/4 time.

65

67

67II

70

70

73

72II

76

75

79

77II

82

80 **E**

82II

85

87II

90

92II

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95

97II

F

f

100

102II

p

105

p

107II

f

110 **G**

Measures 110-112. The treble clef staff features a complex texture with sixteenth-note runs and chords. The bass clef staff provides a steady accompaniment with eighth-note patterns. The key signature has one flat (B-flat).

112 **II**

Measures 112-114. The treble clef staff continues with intricate sixteenth-note passages. The bass clef staff has a more active role with eighth-note accompaniment. The key signature remains one flat.

115

Measures 115-117. Measure 116 includes a piano (*p*) dynamic marking. The treble clef staff shows a melodic line with some rests, while the bass clef staff continues with eighth-note accompaniment. The key signature is one flat.

118

Measures 118-120. The treble clef staff features continuous sixteenth-note runs. The bass clef staff has a more rhythmic accompaniment with eighth notes and rests. The key signature is one flat.

120 **II**

Measures 120-122. The treble clef staff has a melodic line with some rests. The bass clef staff features a more active accompaniment with eighth-note patterns. The key signature is one flat.

123

Measures 123-125. The treble clef staff continues with melodic lines. The bass clef staff has a steady accompaniment with eighth notes. The key signature is one flat.

126

mf

f

129

f

2. Aria

Ob. I, II
Tutti
Viol. I, II
Va.
Org. obl.
Continuo

mf

5

7

9

11 **A** Alto

Geist und See - le wird ver - wir - ret, wenn sie dich, mein -

14 Gott, be - tracht; Geist und See - - le

16 wird ver - wir - ret, wenn sie dich, mein

18 **B** Gott, be - tracht.

21

24

26

28

C

Geist und See-le wird ver-wir-

31

ret, Geist und See-le

34

wird ver-wir-ret, wenn sie dich, mein Gott, be-tracht;

37

Geist und See - le

39

wird ver - wir - ret,

41

wenn sie dich, mein Gott, mein Gott, be - tracht.

D

44

47

49

51

(Fine)

53 **E**

Denn die Wun - - - der, so - - - sie ken - net - - -

55

und das - Volk mit Jauch - - - zen nen - net, - - -

57

hat - sie - taub - - - und stumm ge - macht.

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59

63 **F**

Denn die Wun - der, so sie ken - net.

65

und das Volk mit Jauch -

67

-zen nen - net,

69

hat sie taub und stumm ge - macht,

71

taub und stumm, hat sie taub und stumm,

mf *p*

74

taub und stumm, hat sie taub und stumm ge. macht.

tr

da capo

3. Recitativo

Alto

Ich wünder mich, denn al. les, was man sieht, muß uns Verwünderung geben. Be.

Cont.

4

tracht' ich dich, du treu-er Got-tes - sohn, so flieht Vernunft und auch Ver-stand da.

6

von. Du machst es e - ben, daß sonst ein Wun - der.werk vor dir was Schlechtes

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8

ist. Du bist dem Na-men, Tun und Am-te nach erst wunder.reich, dir ist kein

11

Wunder.ding auf die.ser Er.de gleich. Den Tauben gibst du das Gehör, den Stummen

14

ih-re Spra-che wie.der; ja, was noch mehr, du öff.nest auf ein Wort die

16

blin.den Au-gen-li-der. Dies, dies sind Wun-der.wer-ke, und ih-re

18

Stär-ke ist auch der En-gel Chor nicht mäch-tig aus.zu.spre-chen.

4. Aria

Org. obl.
Continuo

7

mf

7

Alto

Gott hat al - - - - les wohl ge -

10

macht, Gott hat al - - - - les wohl ge - macht!

13

Gott hat al - - - - les wohl ge -

16 **B**

macht! Sei - ne - Lie - be, sei - ne - Treu' wird uns

19

al - le, al - le - Ta - ge neu, al - le - Ta -

21II

- ge - neu, sei - ne - Lie - be, sei - ne - Treu' wird uns

24 **C**

al - le Ta - ge, al - le - Ta - ge - neu.

26II

29

32 **D**

Wenn uns Angst und Kum - mer drück - ket, hat er rei -

35

- chen Trost ge - schicket, wenn uns Angst und Kum - mer drück -

38

- ket, hat er rei - chen Trost ge - schicket, hat er

40II

rei - chen Trost ge - schick - ket,

43

46 **E**

weil er täg. lich für uns wacht. Gott hat al. les, al. les wohl ge-

p

49

macht, weil er täg. lich für uns wacht, täg. lich für uns wacht. Gott hat al. - -

52 **F**

- les, al - les wohl ge-macht! Gott hat al. - -

R.H.

55

- les wohl ge-macht, Gott hat al. - les wohl ge-

58

macht, al - les wohl ge-macht, al - les wohl ge-macht, al -

61

les wohl ge-macht, al - les wohl ge -

64

G

macht, Gott hat al - les wohl ge-macht!

mf

67

70

Fine della prima parte

Zweiter Teil

5. Sinfonia

Ob. I, II
Taille
Viol. I, II
Va.
Org. obl.
Continuo

16 **A**

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26

31

36

41

46

51

57

mf

62

67

72

77

mf

f

82

p

C

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87

92

97

102

107

112

6. Recitativo

Alto

Ach, starker Gott, laß mich doch die-ses stets be-denken, so kann ich

Continuo

3

dich vernügt in meine Seele senken. Laß mir dein sü-ßes He-pha-ta das ganz ver-

6

stockte Herz erweichen; ach! le-ge nur den Gnadenfinger in die Ohren, sonst bin ich gleich ver-

9

lo-ren. Rühr' auch das Zungenband mit deiner starken Hand, da-mit ich die-se Wun-der-

12

zei-chen in heil'-ger An-dacht prei-se und mich als Kind und Erb' er-wei-se.

7. Aria

Ob. I, II
Taille
Viol. I, II
Va.
Org. obl.
Continuo

6

10

15 **Alto** **A**

Ich wü nsche mir bei Gott zu

19

le - ben, ach! wä - re doch die Zeit schon da, ach! ach!

23

wä-re doch die Zeit schon da, ich wünsche mir

27

bei Gott zu-le-ben, ach! wä-re doch die Zeit schon

31

da, ein fröh-

35

-liches Hal-le-lu-jä mit al-len En-

39 **B**

geln an - zu - he - - - - - ben.

43

46

52 **C**

Mein lieb - ster Je - - su, lö - - - se doch

56

das jam - mer - rei - che Schmer - - zens - joch

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60

und laß mich bald in dei - nen Hän - den mein

64

mar - ter - vol - les Le - ben en - den!

D

69

74

Mein lieb - ster Je - su, lö - se

E

p L.H.

78

doch das jam - mer - rei - che Schmer - zens

L.H.

L.H.

82

jo- ch — und laß mich bald, bald, bald in dei - nen Hän - den mein

87

— mar - ter - vol - les Le - ben en -

92

- den,

96

F
und laß mich bald

100

in dei - nen Hän -

104

- den mein mar - ter - vol - les Le - ben - en -

108 **G**

den!

114

119

cresc.